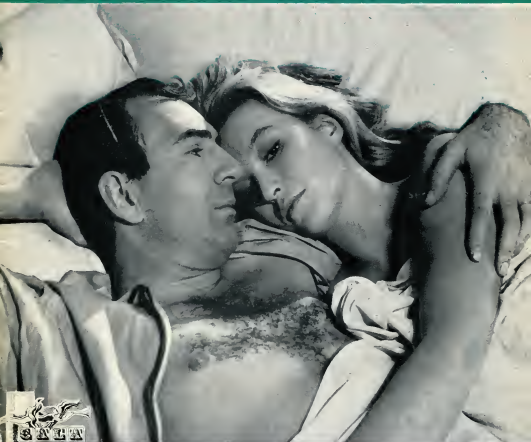


CONTINENTAL

film
review

TWELFTH YEAR
OCTOBER 1964
PRICE 35c.



PRESENTS MARINA VLADY • EMMANUELLE RIVA • JEAN-PIERRE MARIELLE and

ALEXANDRA STEWART in **CLIMATES OF LOVE** Directed by STELLIO LORENZI

BASED ON ANDRE MAUROIS' BEST SELLER "CLIMATS"
BRITISH PREMIERE SOON

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** We claim that no other single cinema in Europe can offer one outstanding film after another in direct succession*

"LORD OF THE FLIES"

The film of Golding's famous novel, directed by Peter Brook. (In the same programme Brendan Behan's "The Quare Fellow").

"LA PEAU DOUCE" (Silken Skin)

One of France's two official presentations at the 1964 Cannes Film Festival. Directed by Francois Truffaut, director of "The 400 Blows" and "Jules et Jim", who offers you a love story featuring Jean Desailly and Francoise Dorleac.

"UMBRELLAS OF CHERBOURG"

Winner of the Grand Prix at Cannes, 1964. Winner of the International Catholic Film Award, Cannes, 1964. Winner of the Superior Technical Commission of the French Cinema, Cannes 1964. Winner of the French Critics Prize. (The Louis Delluc Award) 1964. A new experience for cinemagoers. The Film in Song. Directed by Jacques Demy. In colour.

"HARA KIRI"

This Japanese prize film has now been passed for presentation in Britain — complete. True, brutal, terrifying, nothing like it has so far been seen in this country.

His second comedy. His first film in colour, Ingmar Bergman offers you

"NOW ABOUT THESE WOMEN"

Bergman, at last, presents a film full of charm.

"INFERNO"

George Clouzot, director of "Wages of Fear" and "The Fiends" presents his new film, featuring Romy Schneider and Serge Reggiani.

These unusual and excellent short films will be played in support of the feature films.

"Smoke" (USA), "Bird's Eye View" (Poland), "The Most" (Canada), "The Bottle of New Orleans" (Britain), "Chicken" (Britain), "Honds and Music" (France), "Alf, Fred and Bill" (Britain), "Red Stain" (Roumania), "The Ride" (Canada),

*The **CAMEO-Poly** will continue to abstain from showing commercial advertising.*

*** Internationally Speaking — Britain's Most Distinguished Cinema**

Continental

FILM REVIEW

EDITOR — GORDON REID

PROMOTION — WILLIAM
SIDELL

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Venice observed

The Venice festival has been more speculative than usual this year owing to the number of important films nearing completion. The American film "Lilith" has been officially withdrawn because of Italian press comments which the American authorities deem to be pre-judgement and an influence on the jury. We, in this office, received information from the official Japanese publicity bureau, Uni-Japan, that Imamura's "Unholy Desire" was to be shown at Venice, hence the illustration on the following page — however, the official 14 films from eight countries are as follows — Britain: "Girl with Green Eyes" and "King and Country"; Bulgaria: Veulo Radev's first film, "The Feath Thief"; France: "La Vie a l'envers", "Les Amitiés Particulières" and Godard's "La Femme Mariée"; Germany: Rolf Thiele's "Tonio Kröger"; Italy: Antonioni's "The Red Desert", Pasolini's "The Gospel According to St. Matthew", and "horns competition", Bolognini's "Woman is a Marvelous Thing"; Sweden: "To Love" and, "horns competition", Bergman's "Now About these Women"; U.S.A.: Michael Roemer's first film, "Nothing but a Man" — an invited film this; USSR: "Hamlet".

A special cultural section at the festival will include the Grand Prix winners from the 1964 festivals at Cannes, Karlovy Vary, Berlin, and Locarno as well as evenings devoted to films from the Children's Film, Documentary and Television festivals.

The festival will be fully reported in our next issue by Gordon Reid.

THE VENICE Film Festival was inaugurated in 1932 as part of the big annual art exhibition, conferring, as Charles Delac said, upon the cinema its artistic letters of credit.

That first festival had twenty-nine films from seven countries including twelve from America, five from Germany, five from France and two from Italy. Victor Saville's "The Faithful Heart" represented Britain.

Continued page 5

Below: Macha Meril in Godard's "La Femme Mariée."



VENICE 64

Right:
Harriet
Andersson
in "To Love"
(Sweden)
see page 7.

Below: Captain Hargreaves
(Dirk Bogarde) defends Private
Hamp (Tom Courtenay) in
"King and Country" (Great
Britain). See page 12.



Right: Jean-Claude Brialy and
Nadia Tiller in "Tomio Kro-
ger." See page 8.



Left:
Shohji
Imamura's
"Unholy
Desire"
(Japan)
a violent
story of a
man's
seduction
of a mar-
ried woman.



Right: Warren Beatty and Jean Seberg in Robert Rossen's "Lilith" (U.S.A.) a tragedy of an occupational therapist's love for one of his patients in a private sanatorium.



FROM PAGE 3.

Clair's film was shown as "A me la libertà" assuming that freedom for one person was less dangerous than freedom for all.

After the showing of "Gli uomini che mascalzoni" Raffaele Viviani, complying with insistent requests, rose and recited Neapolitan poetry.

Mauro Sazzoli in the Corriere Padan enthused over Miriam Hopkins' legs in "Dr. Jekyll and Mr Hyde": "one of the most fragrant and intoxicating revelations of sex and femininity ever seen on the screen."

Young Italian directors attacked the festival as old hat.

And so the pattern was set. Venice remains essentially an artistic festival enlivened by plenty of incident and controversy.

Charles Denner and Anna Gaylor in Alain Jessua's "La Vie à l'Envers" (France).



Right: Carl Th. Dreyer with his chief cameraman, Henning Bendtsen who also worked on the director's previous film, "Order" (The Word), which won the Golden Lion at Venice some ten years ago. At the moment of writing, the producers of the film, Palladium have advised us that Dreyer is still absorbed with the editing of the film and it is unlikely to be ready in time for the Venice festival to which it was officially invited.

For his new film Dreyer has turned to the play *Gertrud*, by the Swedish writer Hjalmar Soderberg. This is the story of a well-known singer who, in a passion of love, gives up her career to marry a lawyer. From the first there is an understanding that if their mutual love fails they will part.

After some years of marriage Gertrud realises her husband's career comes before herself and she, for whom love is life itself, falls in love with a young musician.

Deciding to leave her husband, Gertrud finds she has a choice — either to go to the younger man or to a former lover, a writer who has returned from abroad to celebrate his fiftieth birthday.

But Gertrud finds that she cannot recapture the past and even the future is doubtful when she discovers her young lover is already unfaithful.

She knows then that she is alone, quite alone and realises the truth of



the words: "I believe in the carnal desire and in the irremediable loneliness of man."

On the face of it, the story is banal enough, but Dreyer was never wholly concerned with mere narrative and as in his previous films gives us a woman's martyrdom in a man's selfish world.

With his ability to find players who can penetrate a character, Dreyer has chosen Nina Pens Rode as Gertrud; Bendt Rothe (himself actually able to practise law) as her husband; Ebbe Rode, the distinguished Copenhagen actor as Gertrud's former lover, and Baard Owe, a talented young Danish stage actor as the musician.

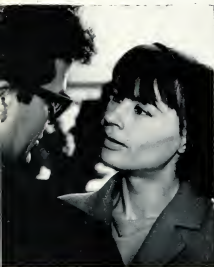
Below: Nina Pens Rode in the title role of Carl Th. Dreyer's new film, "Gertrud."



DREYER DONNER



Above: Jörn Donner. Other illustrations: Zbigniew Cybulski and Harriet Andersson in "To Love."



We have already discussed the work of thirty-one-year-old Jörn Donner whose *Sunday in September* won the First Film Award last year at Venice. Now his new comedy *To Love*, represents Sweden at this year's Festival.

This new film is about a woman who has recently become a widow. Needing love, she is frustrated and tormented until she meets a man who gives her need for, and expression of love, fresh values.

Here Donner tries to build up a balanced relationship in which neither dominates the other, in which two personalities freely express themselves.

Donner thought that the male role called for an actor who could reveal an approach foreign to the Swedish conception of marital love and so chose the Polish actor Zbigniew Cybulski as Fredrik.

In the role of Louise is Harriet Andersson, one of Sweden's most capable actresses, a kind of



Swedish Jeanne Moreau. She has long been associated with the films of Bergman and she appears also in *Now about these women*, the new Bergman comedy at Venice.

Harriet Andersson also starred in Donner's first film, *Sunday in September*.

Thirty-seven-year-old Cybulski said of his work with Donner: "We talk the same artistic language and therefore had no problems in understanding each other during the shooting of *To Love*."



**NEW FILMS FROM DENMARK
AND SWEDEN BY A DOYEN
AND A NEW YOUNG DIRECTOR**

NADJA TILLER was born in Vienna, March 16th, 1929. Daughter of a singer and an actor it was natural that the young girl should seek a career in the theatre. She studied dancing and acting and while in her early teens made her stage debut at the Kleinen Haus des Theaters in der Josefstadt.

She worked also as a model and then managed to break into films with a small part in *Eroica* which was cut out completely in the editing as the film ran too long.

In 1951 Nadja Tiller won the Miss Austria title and film roles became more numerous but it was her performance in Rolf Thiele's *The Girl Rosemarie* (1958) which won her international acclaim as, essentially, an actress. Two years later she won an award at the Berlin Festival.

Since then Nadja Tiller has worked in many countries, always in important roles with top directors. These films include *Buddenbrooks*, *Anima Nera*, *Lulu*, and, her latest film, *Tonio Kröger*, directed by Rolf Thiele, a director with whom she has worked many times.

Below: Nadja Tiller and Sieghart Rupp in a scene from Rolf Thiele's "Lulu", a film adaptation of Wedekind's expressionist play.



Far left: An artist's impression of Nadja Tiller in "Lulu".

Left: Nadja Tiller and Jean-Claude Braly in Rolf Thiele's "Tonio Kröger".

TILLER



Daughter of the actor Maurice Dorléac and sister of Francoise Dorléac, Catherine Deneuve made her film debut in 1960 in *Les portes claquent*. She followed this with Deville's *Ce soir ou jamais* and Marc Allegret's *Les Parisiennes*.

In 1962 she made her first film under Vadim, *Vice and Virtue*, and then went to Lisbon with a group of French stars to make Pierre Kast's *Vacances Portugaises*.

But it was in Demy's *Les Parapluies de Cherbourg* that she revealed her own personal quality as an actress and personality.

Since this film she has been much in demand and has just finished *Il Cuore in Gola* in Italy and is currently starring in Polanski's *Repulsion* in England.



Catherine Deneuve is now one of the busiest French stars. She is seen above (top) with Sami Frey during the shooting of *Il Cuore in Gola*, (centre) with Jean Pierre Cassel in *Un Monsieur de Compagnie* and (bottom) with Sami Frey again in *Il Cuore in Gola* (Heart in Mouth). Catherine Deneuve is now starring in *Repulsion* being made in British studios.

CATHERINE DENEUVE

Right: From "Weekend at Zuydcoote". The three soldiers are Pierre Mondy, Jean-Paul Belmondo and François Perier.

from france

Certainly the Belmondo star is high in the heavens: apart from his current big success, *Man from Rio*, a Paris cinema recently did a retrospective of seven films with the title: Belmondorama.

This great star is now making *Weekend at Zuydcoote* based on Robert Merle's prize-winning novel.

It deals with a weekend few, who experienced it, will forget. It is May, 1940, a beach close to Dunkirk, the French and British armies are embarking for England.

Four French soldiers wait in a hospital, under stuka bombardment, for the order to embark. It doesn't come. They are Alexandre (François Perier), the leader of the group; the big Dhery (Pierre Mondy) who dreams of making a fortune with the abandoned material on the beach; Person (Jean-Pierre Marielle), the "curé" who unctuously tells each one what their duty is; and finally Julien (Belmondo), a sensible young man profoundly touched by the incongruity of events.



For director Henri Verneuil, the war is a background (but achieved with complete authenticity) to the friendship and personal stories of these four men.

While Anthony Asquith is telling the story of a yellow Rolls Royce Michel Drach is shooting another "auto"-biography of a car, the suc-

Right: Jean Paul Belmondo in "Echappement Libre", a new adventure film directed by Jean Becker.

Below: A little persuasion being applied in "Ces Dames s'en mêlent", an Eddie Constantine adventure directed by Raoul André.



Below:
Jean-Paul in "Echappement Libre".



cessive owners of which include Marie-José Nat, Edwige Fenech, Jean-Claude Brialy, Michel Serrault and Jean-Louis Trintignant.

Jean-Luc Godard started his new film *La Femme Mariée* without any fuss. It recounts twenty-four hours in the life of Charlotte (Macha Meril). She discovers she is pregnant, but by whom, her husband or her lover? What will she do? The answer depends on the reply Godard gets from a national woman's weekly to whom he has put the problem in his heroine's name.

Agnes Varda intends to make *Georges Sand* a film concerned mainly with the famous French writer's romance with Alfred de Musset. Annie Girardot will play the title role.

Danièle Delorme returns to the cinema as a cabaret owner in *Marie-Soleil* directed by one of France's most brilliant theatre producers, André Bourseiller. A blonde Danièle will sing and dance and fall in love with a young agronomist (Jacques Charrrier).

Jean-Gabriel Albicocco begins a new film this month, *De l'Or en Enfer*, a story of gold prospectors in the Haut-Maroni. Charles, Vanel Gerard Blain, Jean Servais and Alida Valli are the stars.

Jean Delannoy begins a new film soon, *Adolphe* based on Benjamin Constant's classic. Jean Sorel, Danielle Darrieux and Raymond Pellegrin will be the stars.

Writer Jean Cayrol will shortly direct his first film, *Post-Scriptum*. It is the story of an informer who, changed by an operation, meets several years later the widow and sister of the person whom he has ruined. The cast is expected to include Danielle Darrieux, Emmanuelle Riva and Jean-Claude Drouot, the new young star of French television.

Latest project of Belmondo is Jules Verne's *The Tribulations of a Chinese in China* directed by Philippe de Broca in Asia.

Francois Truffaut has been mentioned as the third director in the film of sketches starring Soraya.

René Clement is preparing a film inspired by *Swann in Love* one of the novels which constitutes part of Marcel Proust's classic, *A la recherche du temps perdu*.

Left:
Sami Frey, Anna Karina and Claude Brasseur in Godard's "Bande à Part"

Right: Many happy returns to Brigitte Bardot on the 27th of this month. She is thirty — and still our favourite damsel in distress.



Joseph Losey talks to Gordon Reid who also writes about Clive Donner and Desmond Davis.

NINETEEN sixty-four has, undoubtedly, been a Losey year — not only as far as two films, "The Servant" and "King and Country" are concerned but for magazine coverage, beginning with a complete issue of *ISIS* devoted to "The Servant" and subsequent long articles (sometimes half the magazines*) on Losey and his work.

When I went to see him a month or two back at his Chelsea home I felt it would be difficult to cover any fresh ground and indeed I found Losey so articulate that my impressions rather anticipated the De Gaulle press conference joke — "Gentlemen will kindly form their questions to suit my answers".

The first thing that came across was that, for Losey, a film was always a developing, living thing — ideas, as to the final form could suddenly come in the sudden discovery of a significant factor while shooting.

Losey: I found it difficult to say precisely what "The Servant" was



Above: Joseph Losey discussing a sequence with his stars Dirk Bogarde and Fionn Courtney. Losey is a director who thinks visually and is constantly struck by the filmic potential of anything from a mirror to a street. Losey told Gordon Reid: "That's the way I think cinema should be and the team I have working with me at the moment, think this way too. I was recently offered a job to shoot a film in America. I read the script — it would have been like shooting chunks of dialogue — there was nothing visual in it — for me. Unfortunately, Hollywood scripts tend to be like this. Harold Pinter, by contrast, is a writer whose work, for me, provokes images."

about. The synopsis issued with the film's showing at the Venice festival was not right and actually gave some critics the impression that it was a Faustian theme, which it wasn't at all. Just as the first hand-out of "Hamp" (King and Country was Hamp at this time) was not quite what I had in mind. As you make a film, it develops. After all directors and actors work intuitively and one is struck by the importance of something perhaps as it occurs — or after. For instance in "Hamp" the camera inspects a war memorial upon which I found the, for me, literally terrible words: "...and join the royal fellowship of death ... (Part of the actual inscription on the War Memorial at Hyde Park). I show this against a montage of stills taken from the archives of the Imperial War Museum. I began the film with a quotation from Houseman* and I thought later it would

be a good idea to use poetry and repeat the quotation again at the film's end to give it a kind of form. Reid: A lot of articles have suggested your preoccupation with cages — the destruction of one individual by another, the struggle to possess another man's soul?

Losey. I don't know that those sort of things specifically occur to me as a life's theme. They may crop up from time to time. As a friend said to me — if you're shooting a staircase it must have rails — perhaps look like a cage — throw shadows — you can make what you like of the result.

Reid. It seems to me that the relationship you've developed in "The Servant", is essentially English. This seems rather surprising — a man from an American.

Losey. Well the range of relationships depicted in my films from "Blind Date" on is pretty

Right: Alan Bates as Jimmy Brewster and Millicent Martin as the debutante he sets his sights on in Clive Donner's bright and sharp, "Nothing But the Truth". Screenplay was by Frederic Raphael who is now working with John Schlesinger on "Darling". Raphael says one of the reservations a writer has when working for the cinema is that he does not always want to squander ideas which he could use for a novel. A novel, for the writer, still remains an investment for the future.

wide but perhaps a newcomer sees the scene more objectively — certainly I think the fresh way I've seen things here has created its own kind of violence. Right: now I'd like to make a film in my home town, La Crosse (Wisconsin). I'd see it in a much more objective perspective.

Reid. How did you begin "King and Country"?

Losey. As with most films there's no one specific reason. Dirk and I wanted to do another film together. Dirk wanted to do "Journey's End" — then I was given this play by John Wilson, which, incidentally, is being produced at the Edinburgh Festival this year. It worked out we could fit in the time — we got the finance and went ahead. Incidentally, from conception, planning, designing, to edited version has taken two months exactly — that must be some kind of a record.

It's a straightforward story of a soldier who goes absent without leave, is tried by court-martial and shot very soon after the verdict. Back of my mind all the time was — why. Why did people accept this terrible situation? why did women let their lovers and husbands go to the front? The conditions were appalling — hundreds of thousands of men were simply lost in the mud — thousands would go into an attack and be killed. The film itself has been about the most physically arduous I've experienced — wading about in the mud — everyone hated it we all hated it. The film itself has been about the most physically arduous I've experienced — wading about in the mud — everyone hated it we all hated it. The film itself has been about the most physically arduous I've experienced — wading about in the mud — everyone hated it we all hated it.

Reid. Are you concerned here with the delineation of the character of the soldier or with the war



itself as a horrific event?

Losey. I'm just concerned about people — how they could have suffered these terrible things — why they allowed themselves to suffer them.

Clive Donner entered the film industry at the age of sixteen in 1942 as Assistant Editor at Denham. After his war-time service he went back to Pinewood and edited such films as "Genevieve", "Million Pound Note" and "I am a Camera".

He has worked extensively for television and directed several films including "The Secret Place", "Heart of a Child" and "Some People", but it was "The Caretaker", which really drew attention to him as a major directing talent. With "Nothing But the Best" Donner moves into the field of social satire, sending up the social novel as well as touching on nerves of truth. He persuades a superb performance from Alan Bates as Jimmy Brewster, the working-class

estate clerk who has ambitions above his station and is prepared to go to any length to attain them. A modern Stendhalian hero.

Donner's success here lies in the fact that the film, while essentially a comedy, retains its element of critical truth. Reality is not sacrificed for a laugh. At the moment the director is preparing an original film script by Stephen Lewis called "Tall, Dark and Handsome".

Desmond Davis is another filmmaker who entered the industry at sixteen and has spent years waiting for the chance to direct. Now thirty-six his work with a camera was noticeable particularly in "The Longest Day" and "The Long Distance Runner" and "Tom Jones", both

Continued on page 29

* Presence du Cinema: Film Ideal (Spain).

* Here dead lie we because we did not choose To live and share the land from which we sprung; Life, after all, is nothing much to lose, Though young men think it is, and we were young.

A. E. Houseman



Left: (top) Lyoo Redgrave and Rita Tushingham in "Girl with Green Eyes", (bottom) Rita Tushingham and Peter Finch.

BRITAIN AT THE FESTIVALS

Right: Sami Frey and Catherine Deneuve in "Il Cuore in Gola".

from italy

TWO interesting new films from literary works are Pasquale Festa Campanile's "Heart in Mouth" from Pratolini's "La costanza della ragione" and Marco Vicario's "Le Ore Nude" (The Bare Hours) from a Moravia story, "Appuntamento al mare".

The first has Sami Frey as Bruno, a young Florentine who tries to lead a forthright life without compromise or hypocrisy. He falls in love with Lori (Catherine Deneuve) who seems to be his ideal until, on her death, he discovers her deceitfulness.

Told in flashbacks, two other important characters are Bruno's mother (Norma Bengel) and Milloschi, a friend of the family (Enrico Maria Salerno).

"Le Ore Nude" is Marco Vicario's first attempt at directing — he has for a star, his wife, Rossana Podestà.

It is, briefly, the story of a wife who, at a difficult period of her marriage, has an affair with a student.

Lattuada's "The Secret", based on the Henry James novel, "The American", and which was to have seen the debut of Princess Soraya, has been dropped as unsuitable for a modern interpretation. Instead Soraya is to star in a three episode film to be directed by Antonioni, Lattuada and a third, not as yet named.

De Sica has put back the shooting of his "Paris Exhibition 1900" until next summer. His next film will be "A Simple Heart" based on the Flaubert novel.



Below: Maria Solinas and Venanzio Venantini in "The Consequences".



Among the major current productions may be counted Bolognini's three episode "Woman is a Marvelous Thing". The three episodes are The Circus, A Sweet Woman and The Sign — Sandra Milo stars in all three.

Francesco Rosi is in Spain shooting "The Moment of Truth", a bullfight story with Miguel Mateo:

Left: Michele Mercier in "Love in Four Dimensions".

Right: Nino Castelnuovo the twenty-seven year old, Lecco born Italian star who has just signed a seven year contract with Darryl Zanuck and whose first Hollywood film is Serge Bourguignon's "The Reward".

Castelnuovo went to the Piccolo di Milano stage school before working in television, mainly in children's programmes.

He began to appear in a number of films: Germi's "Un maledetto imbroglio", "La garconniere", "Tutti a casa", "Il gobbo" and then the starring role in Ferrari's "Laura Nuda".

Chosen by Demy for his "Parapluies de Cherbourg" the young star revealed a new depth in his work.



Left: Carla Puccini in Paolo Spinola's "La Fuga".

Below: Ivy Holzer in the new Toio comedy, "Che fina ha fa'to Toto baby?"



"For Three Nights of Love" is another trilogy with directors Comencini, Bolognini and Castellani and the French star, Catherine Spaak. "Sunday Cocaine" is another episodic film (originally called "Controsesso" with Ferreri due to direct). Now Franco Rosi is directing and Nino Manfredi and Anna Maria Ferrero are the stars. An episodic film about "Adolescents" (the title) is being directed by the



young Italian director of prize-winning shorts, Gian Vittorio Baldi with Jean Rouch, Michel Brault and Hiroshi Teshigahara.





Left:
CLAUDIA
CARDINALE
now starring in
Pietrangeli's
*Le Cocu
Magnifique*



Right:
DANY
CARREL
starring in
Clouzot's
L'enfer



the new face of czech cinema

Left: Petr and Pavla. Top right: Vladimir Brebera's "So Near to Heaven."

Right: Eva Sadkova's "Twelve with an Idea."



Below: Milos Forman. (Bottom) Jaromil Jires.

This has certainly been the year in which the young Czech cinema has proved itself: Jaromil Jires' *The Cry* (Cannes), Vera Chytilova's *About Something Else* (Edinburgh) and Milos Forman's *Petr and Pavla* (Grand Prix Locarno) — all this apart from Jan Kadar's and Elmar Klos' *The Defiant* (Grand Prix, Karlovy Vary) and Oldrich Lipsky's *Leonade Joe* (Prize-winner at San Sebastian).

Thirty-four-year-old Milos Forman graduated from the Czech Film Academy in 1955 and was writing and an assistant director until last year when he made the two medium length films *Talent Competition* and *There's Nothing Like Music* followed by his first feature film, *Petr and Pavla* which won the Czech Critic's Prize for 1963.

This film, told in cinema vérité technique, is the life of sixteen and seventeen-year-olds in a small town. It is, Forman says, largely autobiographical for the basic problems of youth haven't changed since his own youth. Talking of his methods Forman told us:

"Whatever I do is a continual improvisation of ideas. When I'm shooting I sometimes see things differently than from the desk where I wrote the script. I don't count on improvisation — this depends on the interplay of the whole creative group. I might want to add something but if the actor does not understand, it won't work. I work mainly with non-professional players and usually I find it better if the player chosen has a higher degree of intelligence than the character he is playing.

"I'm working on a new script with Papousek and Passer. It will be a film about young people again, but unlike the heroes of *Petr and Pavla*, society makes them responsible for their actions."

With *Petr and Pavla* Forman proved that he could create a suspenseful film from character rather than incident. Vera Chytilova has always been able to do this which has given her cinema vérité style a personal warmth which is missing from a lot of the films of this genre.

Gideon Bachmann in an article preferred to call this new Czech style, *cinema direct*, and to some extent this describes it more aptly as one is inclined to think of cinema vérité in terms of the interview whereas Forman and Chytilova tell a fiction story as though it were happening.

Chytilova's diploma work, *The Ceiling*, was shown at the London Festival last year and her first feature film, *About Something Else*, extends her range of feeling with a double story of a young athlete who, at her zenith, decides to turn to coaching, and a young married woman with a small boy whose married life holds only indifference which she tries to circumvent with the love of another, younger man.

They are two women who have apparently nothing in common but, at a certain point in their lives, pass through a similar crisis — one because she has sacrificed everything, the other because she has sacrificed nothing. It is essentially

Continued on Page 30.



WORLD

THEY THINK THEY SAY THEY DO

To obtain a clear picture of world cinema is always difficult: What are they doing in India, Brazil, China, Spain, Finland, Peru — and does it matter? This is one of the values of an international festival — it affords a chance of hearing of, or actually seeing, what is being done — and evaluating it.

The following is a kind of World Screen symposium comprising quotations from speeches, articles and conversations with and film-makers and journalists at recent European festivals.

SWITZERLAND. Leonhard H. Gmur, Editor of "Film 64".

The Swiss cinema originated in the French-speaking part of Switzerland and the German speaking area followed later. Praessens Film was founded in 1924 and exists today. Its founder, Lazare Wechsler invited Russians to Switzerland to make films and Pudovkin and the cameraman Tisse made *Woman's Troubles — Woman's Happiness* with a Swiss cast.

Leopold Lindtberg, then aged thirty-three, made the first Swiss sound film *I See* in 1935 followed in 1938 by *Fusilier Wipf*.

During the second world war, Swiss production expanded rapidly, the majority of films being screen adaptations of well-known Swiss novelists. These included *Farinet ou la fausse monnaie* (1939) by Max Haufler with Jean-Louis Barrault from the novel by Charles Ferdinand Ramuz; *Romeo and Juliet in the Village*, directed in 1941 by Hans Trommer and Walter Schmiedely from a short story by Gottfried Keller, and Lindtberg's *Misused Love Letters*, which was awarded a prize at the 1941 Biennale in Venice. But Lindtberg's masterpiece was *The Last Chance*, made in 1945 telling the story of refugees from Nazi-occupied countries finding refuge in Switzerland.

The renewed flood of German and Austrian films after 1945 again restricted Swiss production which had always been orientated to the domestic market. Producers tried to cut shooting expenses, lowering artistic qualities in the process.

A New Wave expired before it passed beyond its early phase, since it found no spiritual values to subsist on. Also, its exponents did not have the

qualities which enabled Godard to make the film *A bout de souffle*.

Alain Tanner, the director responsible for the Karlovy Vary Festival film *The Apprentices*, was a member of the British Free Cinema Group in 1958 when he shot — jointly with Claude Gorette and Walter Lassaly the film *Nice Time*.

HOLLAND. Henk J. Meier.

In the "roaring twenties" magistrates in Amsterdam forbade the public showing of Pudovkin's *The Mother*. However, they granted a private showing for artists and journalists in a club. It was there and then that the first Dutch "Film Liga" was founded. Among the founders we find the name of Joris Ivens. Ivens was greatly influenced by his talks with Pudovkin who came to Holland. From then on Ivens knew what he was doing, why he was doing it and where he was going (literally this was to mean: everywhere). But he was always (and still is) learning from his own work and the work of others. His first films were socially important — not only to the Netherlands, but to the world. He showed something new in a new way: he not only presented the Dutch struggle against the sea, but also the struggle of the labourers for better working and living conditions.

Unfortunately for Holland — but luckily for the world — Ivens refused to recognise boundaries in his work. He moved on to other countries: Spain during the civil war (*Spanish Earth* with Hemingway!), the United States (during the second world war), China, the German Democratic Republic and other socialist countries.

Although Ivens' departure was a great loss to the Dutch film-world, Holland proved that Ivens was by no means an incidental talent. After the second world war, the Dutch documentary school got a new boost: two names became famous the world over — Bert Haanstra and Herman van der Horst. Haanstra's *Rembrandt*, *Glass* and his first feature *Fanfare*, Van der Horst's *Praise the Sea* and other short films on Dutch rural subjects as well as his long documentary about Surinam, *Faja Lobbi* gained prizes at international festivals.

Meanwhile, some Dutch cabaret-entertainers tried their hand at features, but it was a stage director Fons Rademakers, who was really successful in directing several good Dutch features: the first being *Village by the River*, the latest being *Like two drops of water*.

Then Haanstra (who had already experimented with the candid camera in his short film *Zoo*) made his full-length "candid" film *Alleman* (Everybody) which may well point to a new trend in Dutch films.

Continued next page.



CINEMA

Far left: From Jaromil Jires' "The Cry" which won a special mention for a first work at Cannes.

Left: Vladimír Puchol in Forman's "Petr and Pavla."

World Cinema continued

JAPAN: Akira Iwasaki, critic and publicist: "Although Japan is still producing more than 350 films every year the number of better-than-average films is steadily diminishing. However, established and new directors are trying to make films of both quality and appeal notably the young Hiroshi Reshigawara with *The Woman in the Dune* (Cannes Festival)—a Kafka-esque styled psychological situation of present-day life in terms of existentialist isolation and estrangement; Satsuo Yamamoto's *Landscape covered with Wounds*—a portrait of an avaricious railway tycoon; Tadashi Imai's *Echigo Tsutsuishi Ovashirazu* (an untranslatable place name)—a woman's hard story against the poor and feudal country life of pre-war Japan; Shohei Imamura's *Insect Woman* and now his latest *Unholy Desire* (Imamura has a bitter, sarcastic style revealed often through earthy, peasant characters).

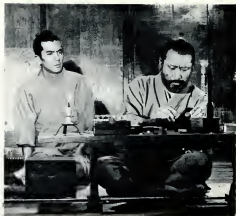
Then there are Tomotaka Tasaka's *The Shark* and Kitiyuke Kinoshita's *Incense and Flowers*.

But we are particularly looking forward to Kurosawa's *Red Beard* and Masaki Kobayashi's *Ghost Story*.

WEST GERMANY: Will Wehling, film critic.

The proposed new bill to aid the cinema does not meet with general approval. It seems to put the burden on cinema proprietors and strengthen those circles which seem to have been very much responsible for the current crisis.

The best films are the so-called *Dennoch-Filme*—those shot on the fringe of, or inside of, the film industry, often under great difficulties or with the aid of television. Staudt's *Men's Outing*, for instance, was not perfect but it analysed the present day and age. Thomas Fantl's *Age of the Blameless* is another



Above: Toshiro Mifune (right) in Akira Kurosawa's new film *Red Beard* which it was hoped would be ready in time for Venice. Shohei Imamura's *Unholy Desire* will represent Japan at Venice.

film which really looks at the problems of today. Made first with a Federal grant for its scenario, bank credit and the backing of a Munich company, no distributor was, at first, interested in handling the film.

The young film makers who called for a new cinema at Oberhausen two years ago under the slogan "Papa's cinema is dead," have hardly made a splash in feature production. The group did make *Watch over your Daughters*, an episodic film, and the two most gifted directors Rolf Strobel and Heinz Tichawsky made

Below: From Hiroshi Reshigawara's "Woman in the Dune."



Below: From the U.S.S.R. film *Magazine Screen*.



the sociological *Divorce*. *The Dead Woman of Beverly Hills* came and went.

But there are films of promise: Jurgen Roland's *The Watch of David* about police work in Hamburg's red light district; Rolf Thiele's *Tonio Kröger*; the experimental film *The Dam* by the exiled Yugoslav director, Vlado Kristl. Staudte has announced a new film, *When-Morning Comes* and Helmut Kautner intends to return to the studios with Ludwig Thomas's *Stories of a Rascal*.

Rainer Erler at thirty-one is a young director with the characteristics we would like to see in many young directors of the Oberhausen group. He has 17 TV productions to his credit and his TV film *A Medal for the Wonder Children* may be counted as one of the best West German satires, comparable to Staudte's *Untertan*. Medal finally found its way into German cinemas and now Erler has a producer for whom he will shortly begin a new film. He will not, however, give up TV — the only place in West Germany where an artist can experiment.



Above: Nadja Tiller and Jean-Claude Brialy in Rolf Thiele's *Tonio Kröger* which many hope will be a prestige film for West Germany at Venice this year. The film is based on the short story by Thomas Mann (see our book page).

EAST GERMANY. Horst Knietzsch, film critic.

The film studios of the German Democratic Republic at Babelsberg near Berlin produced 55 feature films in 1963, 35 of them for the German television which is viewed in both German states by up to 15 million.

The tremendous expansion of television (the 17 million inhabitants of the German Democratic Republic

Right:
John
Contes'
"Hands"



now share 2.7 million television sets) has led to a diminishing of cinema audiences. But since last year, feature films of the DEFA production have recorded a steady increase in box-office returns. *The Russian Miracle*, the documentary made by Annelie and Andrew Thorndike was viewed by 150 million people throughout the world in 12 months.

Since 1962 several novels have been filmed in the GDR with great success. In 1963, director Frank Beyer won a silver medal at the Moscow Festival for his adaptation of Bruna Apitz's best-seller *Naked Among Wolves*. J. Kunert has just completed *The Adventures of Werner Holt* based on the novel by Dieter Noll. The film describes the chequered fate of a young German during the war and after it. Frank Beyer is now shooting *Spur der Steine*, based on the book by Erik Nerutsche, which deals with conflicts within a socialist society.

An outstanding GDR film is *The Divided Sky* directed by Konrad Wolf whose *Convalescence*, *Stars*, and *Professor Mamlock* won him international recognition. The new film tells of a frustrated love against the background of a divided Germany. Eschewing over-simplification, the political and human problems of a divided Germany are reflected in the destinies of two young people — a conflict which allows no escape — no self-deception — a problem with which, sooner or later, every German will be faced.

GREECE. John Contes talks about his film, *Hands*, which won an award at the Athens Festival of Greek films. "I was first an assistant with Stanley Donen in London and with the American director Rudolf Matt.

Hands is my first directing venture. There's hardly any dialogue in the film and it tries to link scenes from life and the background of ideas. *Hands* made the seven wonders of the world, they hold our pleasure and grief, life and death — hands destroy — they are a symbol of mankind fighting either for happiness or destruction.

This September I'm beginning a new film. *Conclusion* a modern drama but an international theme, set in Greece. I wrote the script as I did with *Hands*. I also

CONCLUDED NEXT PAGE.

World Cinema continued

designed the sets and costumes for *Hands*. I've had quite a lot of acting experience in the theatre and played in a variety of roles at the Greek National Theatre.

Right:
ISTVAN
GAAL.



EGYPT. Mary Ghadban, film critic.

The National Budget makes a large allocation for film-making. One of the most interesting current films is the colour and wide-screen *One Hundred Hours in the Mud* directed by Kamal el Cheikh, a film with political tendencies, its plot drawn from the aggression of the three powers: it is the story of the retreat of a group of heroes who reach Mount Sinai on foot.

Life Starts Tomorrow, by Youssef Chahyne is filmed against the background of the High Dam construction. The film is also in colour, wide-screen, and scenes were shot before the waters of the river Nile were diverted.

...*The Land of Heroes*, Atef Salem directed, describes the war with the Yemen. *The Road* is derived from the successful novel of one of our best writers, Naguib Mahfouz, and was directed by Houssam el Dine Moustafa. *The Spirit Returned*, a tale by the writer Tewfik el Hakim, describes a page from the history of the 1919 revolution.

In private production we have the actor, producer and director Kamal el Chennaoui, who is at present making three films: *The Epoch of Blood* (which he also directs), *The Story of a Woman* and *The Salary*.

Faten Hamama, our greatest national artist, is now starring in two films produced privately: one is in the hands of director Helma Halim and the other, director Henry Barakat. Both are love stories.

In the field of co-production, the first Italian-German-Arab film is just being made in Egypt under the title *The Sphinx Smiles*. Duccio Tessari directs the film in which the German star Maria Perschy and the American star Tony Randall have the leading parts.

Shooting will start this September on the Anglo-Arab co-production *Kilg 40* starring the British actor Trevor Howard. The Polish director Kawalerowicz is

coming to Egypt in December for the outdoor scenes for his film *Pharaoh*.
HUNGARY.

The Bela Balazs studios were established in 1960 to give Hungarian film-makers a chance to make their own films rather than have them spend years solely as assistants. Their work soon began to attract notice Istvan Szabo's *Concert* (1962) and *You* (Cannes 1963) were both shorts of genuine talent and freshness. Z. Kézdi Kovacs's *Autumn* was another prize-winner. Szabo finished his film studies three years ago and his films reveal his genuine interest in, and concern for, people — "their conflicts and problems must be studied not only emotionally but scientifically."

Kovacs also finished his studies in 1961 and works as an assistant besides making shorts such as *Autumn* and *Market Hall*.

Istvan Gaal and Sandor Sara are two young film-makers who often interchange their roles of cameraman and director. Sara graduated as a cameraman, Gaal after finishing his studies at the Hungarian Film Academy, took his director's diploma at the Rome Film Centre with the short, *Study*.

Gaal, probably Hungary's most gifted young director, has been making shorts, newsreels and documentaries since 1958 — these last always with Sara —, *Gipsies* was particularly outstanding.

Last year Gaal directed his first film, *Current*, which has just won a Main Prize at the Karlovy Vary Festival. This is the story of a group of rather thoughtless teenagers who are brought face to face with responsibility on the death of one of their companions.

Other young Hungarian film-makers bringing a new look to Hungarian screens are Ferenc Kosa, who has just finished his studies and an excellent short, *Light*; cameraman Tams Vámos (*Concert*, *Variations*, *You*); Judit Elek, a writer who has made a cinema vérité short, *Meetings*; Janos Rozsa, whose *Love* is a sensitive and deep examination of a young relationship; Mark Novak, whose so called "poster films" (100-200 feet films propagating one idea) have caused some controversy; Istvan Ventilla, whose artist's training is implicit in his shorts; Ferenc Kardos, whose shots of children in *The World Belongs to Us*, set against Orff's *Carmina Burana*, is very effective, and cameraman, Janos Zsombolya, whose work with Kardos and his "hidden camera" work for TV have established him as a bright new talent.

Below: From Laszlo Ranody's "Skylark", a social study of the turn of the century in which Antal Pager won the actor's award at Cannes this year. Ranody is particularly known for his "Discord", "Danse Macabre" and "Be Good Forever".



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CONFLICT

Roman Polanski talks to Gordon Reid about filmmaking in general and his new film, "Repulsion", in particular. "Repulsion" is a new British, Compton Films production.

Reid: I suppose the obvious starting off question is why are you making a film in England?

Polanski: Why not? Bourguignon makes one in America, Tony Richardson also, Carol Reed one in Italy — why not Polanski in England?

Reid: I wondered if the war themes which seem to preoccupy the Polish cinema are of little interest to you.

Polanski: The war does not mean so much to me as to the generation in front of me. I was not involved. My father, for instance, who was in a concentration camp, often remembers his experiences in every detail. But I was only 12 when the war finished — it is not part of the mature me. Not that I would not direct a war film. The basis of cinema is conflict and the war theme is ready made in this respect. But I prefer more subtle conflicts. I am more interested in people — this is everything to me — characters and the visual interpretation. I'm not so much concerned with a story. You must, of course, have a story for the producer and actors to get interested — you've no idea how difficult it was to get someone interested in *Knife in the Water* — only three people — not much action — not much story.

Reid: Has any Polish director considerably influenced you?

Polanski: Not really. I try to be an individualist. I think Wajda and I have exactly the same approach to the cinema.

Reid: You mean technically — I would hardly have thought so from the content and emphasis.

Polanski: Yes, a bit technically, but I mean the way a film looks and is constructed.

Reid: You've been in Paris for some time — you find it congenial there for working?

Polanski: Oh yes — I was born there you know. I suppose I'm a bit of a cosmopolitan really.

Reid: You wrote *Aimez-vous les Femmes* there. Were you technically involved in any way?

Polanski: No, I only wrote it and then I saw the finished film in the cinema.

Reid: Did you like it?

Polanski: No,

Right:

Jolanta
Umiecka and
Leon Niemczyk
in Polanski's
*"Knife in the
Water."*



Reid: Which French directors appeal to you, particularly?

Polanski: Truffaut —

Reid: His concern with people — characters —

Polanski: Bresson, some of Godard — like *Breathless*.

I suppose the three directors I've always admired most are Welles, Kurosawa and Fellini. And Reed, Carol Reed, I thought his *Odd Man Out* great. I went to see it again only a week or two back. You know I was almost afraid to go, wondering whether it would stand up after eighteen years. But it was still great — everything was right about that film — it was complete — had a oneness — that's what I like about a film.

You know that's one thing about British actors — they're all good. Even the supporting roles are well played — this is very rare on the Continent.

Reid: I think you're being rather flattering.

Polanski: No, I'm not. Really, Perhaps your actors are a bit oversensitive about their position in the credits — they're not so much on the continent.

Reid: Tell me something about the new film you're making here.

Polanski: Well I don't want to say too much about it yet. It's called *Repulsion* and is a study of a young girl's mental break down.

Reid: She's played by?

Polanski: Catherine Deneuve.

Reid: This has been a great year for her — she's made about four films very quickly.

Polanski: Yes, I saw her in *Parapluies de Cherbourg* which I liked very much, and I thought she

was exactly right for the part in my film — gestures — expressions — looks — everything fitted.

Reid: Who else is in the film?

Polanski: Ian Hendry — I saw him on television — James Fox, Yvonne Fourneau.

Reid: And projects?

Polanski: Well I have three scripts. I've written — *Repulsion* is one. Another is *When Katerbach Shows Up*.

Reid: A comedy?

Polanski: A tragi-comedy which I hope to make over here with Rod Steiger, and — I would hope — Donald Pleasence. There are only three characters and it takes place in an isolated house by the sea.

Reid: There you go again. Settling yourself problems—you obviously enjoy working within these limitations.

Polanski: Yes, I should see a psychiatrist. But really — as I've said — it's the characters that count. After all, what do you remember most from the films you see — not the story but the characters and some special sequence which has visual impact — which sticks in your mind.

Reid: What about shorts? You obviously take the form seriously —

Polanski: Of course, just like a short story. You can often say more in a short than in a feature — I've got a lot of ideas for shorts — but —

Reid: They're not very profitable...

Polanski: Not really — although I received a very good 'award of quality' for *The Fat Man and the Thin Man* which I made in France.

Reid: Are you interested in television? Cinema vérité?

Polanski: No, only the cinema interests me — the cinema mensonge



Above: Marcello Mastroianni and Sophia Loren in the best sketch of "Yesterday, Today and Tomorrow". (Plaza, Piccadilly).

I came away from "Yesterday, Today and Tomorrow" with mixed feelings. Dubbed, of course, which inevitably loses some of the flavour, this is very much routine stuff as far as De Sica is concerned and he is too indulgent with the Naples episode—an amusing enough joke requiring crisp telling.

The film deals with three couples in three cities: Adelina and Carmine in Naples; the sophisticated Milanese Anna and her journalist lover, and Mara, a call-girl operating in Rome, and her passionate and diverse lover from Bologna.

In order to keep his wife from going to prison for selling black-market cigarettes, Carmine keeps Adelina permanently raising babies (a pregnant woman cannot be arrested), until the task proves too arduous and he has finally to resort to the generosity of his neighbours who organise an "Adelina tax" to free her from prison.

Anna, the bored, sophisticated wife of a Milan industrialist, thinks it would be nice to run off with a journalist to some secluded spot in the sun—until he damages her Rolls and hasn't a clue as to its repair.

Mara is a good-natured call-girl whose neighbour's grandson, a seminary student, falls for her. She agrees to disillusion him and even makes a vow to take no clients for a week if he will continue his studies. The boy reluctantly puts on the priest's habit, but Mara's vow gives her lover a frustrating time.

Sophia Loren is good as Adelina, not so good as Anna and superb as the luscious Mara, but it is Mastroianni who reveals what can be done with material even as thin as this.

His Neapolitan is authentic right down (or rather up) to his curly hair; his disillusioned journalist is immediately a person we would like to know more of, not just a caricature (with his serious face we might for a moment be in an Antonioni film); his Rusconi is as funny as his Baron in "Divorce Italian Style"—need more he said?

G. R.

"The House of the Angel" (La Casa del Angel) was made in 1957 when its director, Leopoldo Torre Nilsson was thirty-three and it remains one of his best films.

It begins in 1925 in the house of a wealthy politician whose wife brings up her three daughters in an almost ferocious puritanical tradition.

The house itself, with its staircase, balustrades and sculptures has an almost stifling effect which heightens the bigoted atmosphere, poignantly pointed by the young

CONTINUED NEXT PAGE



the month

From previous page

Pablo, "a champion of free expression."

All this is typical of Nilsson as is the sending of Ana (the youngest daughter) to the cinema with her governess—at first to see Lillian Gish in "Broken Blossoms" but changed at the last moment to "The Eagle" with considerable emotional and psychological effect.

Ana learns later that Pablo is to fight a duel with a politician who has slandered his father. That night, hearing Pablo's nervous pacing in his room, Ana goes and gives herself to him only to resist at the last violent moment.

Ana prays that her dishonour may be expiated by Pablo's death. Later, shots are heard and she rushes into the park—to find Pablo alive.

The girl falls ill but after a period of years she manages to regain something of a natural routine—her sisters are married, her mother and governess are dead—and Pablo is there at each family event. "He seems, indeed, part of the family and Ana ever trembles before his silhouette."

The broodingly lit camerawork was by Anibal Gonzalez Paz and the musical score by Juan Carlos Paz. Elsa Danieli, whose first film with Nilsson this was, is a beautiful Ana. Pablo is played by Lautaro Murua.

Anselmo Duarte's "The Given Word" (sometimes known as "The Promise") won the 1962 Cannes Grand Prix and really put the new South American cinema on the map.

The way in which the Catholic faith of the Spanish colonials in South America first lived alongside the pagan beliefs of the slaves and natives and then merged with and dominated them is a fascinating study. For the resultant conflict of integration has spread over both the spiritual and political scene, both sides, right and left, using what they will for their own propaganda.

In "The Given Word" a simple peasant promises to carry a cross to the church of St. Barbara at Bahia if the saint will make his ailing donkey well again. With his wife, he undertakes to fulfil the promise but when he reaches the steps of the church the priest refuses him entrance when he learns that the promise was made at a pagan ceremony dedicated to Yansan, mistress of the storm—a ceremony of African origin dating



Above: A dramatic climax in "The Given Word". (Paris Pullman)

from the times of the slaves but still practiced in this part of Brazil.

Puzzled, but determined to keep his word, the man puts the cross down on the steps and slowly becomes the centre of controversy and the show of spontaneous rebellion on the part of the negroes.

High Church authorities come to persuade the man to make a fresh promise to another saint but he refuses believing that this would

be a betrayal of his faith. After compromising authority comes violence on both sides and the man is killed over his own cross.

In a powerful scene the hushed crowd moves slowly forward, sets the dead man on the cross and bears him through the doors of the church—a symbol of Christ fighting His way back into His church across prejudice, blindness and mercenary gain.

Below: Marcello Mastroianni, Sandra Milo and Tino Buazzelli in Pietrangeli's "Phantom Lovers" (Fantasmi a Roma) — (Continental)



With this film, Duarte points a way to a truly national cinema combining both sociological and geographical preoccupation with a regard that is of intense interest the world over.

Technically the film is competent and traditional and somewhat theatrical in its main grouping round the church steps but the film has a natural power which overcomes this. Leonardo Vilar plays the role of the peasant, Ze-a-l'Ano.

Frank Beyer's East German Production, *Naked Among Wolves*, while an effective drama of the last days of the Buchenwald concentration camp before the arrival of the American liberating troops, has not the depth or poignancy of Munk's *Pastenger* or Brydych's *Transport from Paradise*.

In these two films one remembers the humiliation, the spiritual degradation; in Beyer's film one is too conscious of the political implications and of somewhat staged theatrical scenes and characters of rather obvious black and white denomination.

A Polish prisoner arriving from Warsaw brings with him a small boy hidden in a trunk. A member of the camp underground movement discovers the child and keeps him hidden despite the security risks to the organisation which has now accumulated some arms in preparation for an uprising to prevent an evacuation when the Germans retreat in front of the advancing Americans.

Photography by Gunther Marcziowski is straightforward but good and the performances by Erwin Geschonneck (Kramer), Armin Mueller-Stahl (Hoefel), Gerry Wolf (Bochow), Krystyna Wojcik (Kropinski) are well sustained but somewhat typed figures. (Now at the Academy Late Night Shows).

This is certainly a Mastroianni month for he can be seen in at least six new roles (three in "Yesterday, Today and Tomorrow", and three in Pietrangeli's hilarious fantasy, "Phantom Lovers" — the third role in this film is very brief admittedly).

"Phantom Lovers" concerns a 17th century Don Juan (Mastroianni) who continues his love patrols to the present day accompanied by Brother Bartholomew (Tino Buazzelli) a 15th century gourmet, Flora (Sandra Milo) an incurably romantic young lady who continues her suicide leaps nightly, and Caparra (Vittorio Gass-



Boss and secretary — Martin Held and Daliah Lavi in Alfred Weidenmann's "And so to Bed" (Das Grosse Liebesspiel) — a La Ronde affair with Lilli Palmer, Nadja Tiller, Hildegard Knef, Alexandra Stewart, Daniele Gaubert, Peter van Eyck, Thomas Fritsch, Walter Giller and Angelo Santi. (Coming to the Cinephone).

man) a minor 15th century painter determined to have his masterpiece eventually recognized in no matter what century.

Unfortunately the ancestral palazzo which they haunt is being bought by a development company and an ultra modern hotel is envisaged on the site.

Pietrangeli shines at this kind of comedy and he has a brilliant cast which also includes Eduardo de Filippo whose gambols with Anita Ekberg in "Boccaccio 70" still raise a reminiscent laugh.

We drew attention to Satyajit Ray's *Devi* (The Goddess) when it was shown at the London Film Festival. It is now at the Academy Cinema Club.

It is essentially a conflict between the old, traditional India and the young, modern, university educated Indian, who considers much of the ritual and belief of his father to be not much more than conditioned superstition.

In between these two, father and son, is the tragic figure of the son's fiancée, a young girl whom the father (after a dream) believes to be the reincarnation of a goddess and who must be treated as such.

Ray's analysis of both character and scene is as detailed and compassionate as always. Not, perhaps, as immediate to Western audiences as his earlier films, but a distinguished addition to the international screen.

Rossellini's early film, *Francesco, giullare di Dio* (Flowers of St. Francis) made in 1950 was shown at the NFT a week or so back and made an interesting revival in view of the current interest in Biblical films in general and Pasolini's "realist" film in particular.

In this series of episodes from the life of the Saint when he was first founding his brotherhood at the foot of the hill where the great Assisi monastery now stands, the thing that comes from the film undiminished is the sense of humility and peace which is the cornerstone of St. Francis's philosophy.

There is no striving for effect and the roles are beautifully sustained by the Monks of Nocere Inferiore Monastery and Arabella Lemaitre with a vintage vignette of a tyrant encased in unbelievable armour by Aldo Fabrizi.

This seems to be the answer to all such films — the creation of an atmosphere in which miracles of the spirit might well take place.

GALA HENDON

Heaton, Gala, Nazarin and Innocent Sorcerers 1 (5); Four Women for one Hero and Sunswep 6 (13); Women Behind Barbed Wire and One Week with Love 13 (7); Black Fox and Natika 20 (7); Knights of the Teutonic Order 27 (7).

CORRECTION. (Page 20.) Reshigawara should read Teshigawara.

the month

LONDON

cinéphone
jacey in the strand
jacey piccadilly

JACEY



strand



cinéphone



piccadilly

SELECTION FOR SEPTEMBER

Showing at the time of going to Press. Subject to last minute alterations. Readers are advised always to phone before making a long journey.

Academy (GER 9425) — Shakespeare Season. Late Night Shows: Naked Among Wolves. Academy Cinema Club: Ray's "Devil".

Erkeley (MUS 8750) — Tom Jones. Cameo Moulin (GER 1653) — Nude Camera and Violent Ecstasy.

Cameo Poly (LAN 1744) — Lord of the Flies and the Quare Fellow.

Cameo Roynl (WHI 6915) — Bergman's The Silence and Lonely Boy and Rupture.

Cinéphone (MAY 4721) — Of Flesh and Blood and Nudist film.

Compton (GER 4555) — Club Shows. Male membership only.

Continental (MUS 4193) — Pietrangeli's Fantom Lovers with Mastroianni, Gavran, Belinda Lee and Blasetti's I Love, You Love.

Gala Roynl (AMB 2345) — Too Young for Love and The Mistress.

International Film Theatre (RAY 2345) — Louis Malle's A Time to Live, A Time to Die.

Jacey in the Strand (TEM 3648) — London in the Raw

Jacey Piccadilly (Reg 1449) — London in the Raw.

Paris Pullman (FRE 5898) — Bottvil in Jean-Pierre Mocky's Heaven Sent.

Next Programme: Cannes Grand Prix — The Given Word (Brazil) and Torre Nilsson's House of the Angel.

NATIONAL FILM THEATRE

Temporarily at the Millbank Tower, Millbank, S.W.1.

1st — Machaty's Erotikon

2nd — House of Strangers

3rd — (8.30) Witchcraft through the Ages

4th — (8.30) Erwin Piscator's Revolt of the Fishermen of Santa Barbara

7th — Sjöberg's Miss Julie

8th — Pabst's Diary of a Lost Girl

10th — (6.30) Meyer's Deja s'envole le Fleur Maigre. (8.30) Diary of a Lost Girl

11th — (8.30) Belgian films on the Arts

12th — Erotikon

13th — (11 a.m.) Intolerance. (At the Odeon) Seats bookable at NFT not Odeon.

13th — Lang's Scarlet Street

14th — Pabst's The Joyless Street

17th — (6.30) Revolt of the Fishermen of Santa Barbara

20th — Welles' The Stranger

23rd — Commencing a Chaplin Season. The Fireman & shorts.

25th — 1 a.m. and Chaplin shorts.

26th — Easy Street & shorts. The Floorwalker & shorts.

27th — Tih Minh

28th — Archive Night

29th — Our Man in Havana

30th — The Count & Chaplin shorts

Hampstead, Everyman — A Bont De Souffle (Breathless) 14(7); Shadows 21 (7); Shoot The Pistol 28(7).



Twenty-nine, Roman born, Monica Vitti, who studied at Pitman's College as well as taking a diploma in acting at the National Academy.

Her first film experience was dubbing Antonioni's "Il grido" and her first film under his direction was "L'Avventura". She stars in his "Eclipse" (Vogue Tooting).

PROVINCES AND SCOTLAND

Aberdeen, Cosmo — Les Enfants du Paradis, 21 (6)
 Aberdeen, Gaumont — Story of Private Pooley, 28 (6)
 Bradford, Civic — I Fidanziati & Sunday in August, 7 (6)
 Birmingham, Cinephone — See local press
 Bournemouth, Continental — Saturday Night and Sunday Morning & A Taste of Honey, 3 (7); The Longest Day, 10 (7); Ninotchka & Murder She Said, 17 (7); Camille & The Dock Brief, 24 (7)
 Brighton, Continentale — The Suitor & The Sleepwalker, 27 (7)
 Coventry, Paris — The Balcony and The Caretaker 6(7); The Finest Hours and Boy With a Flute 13(7); Love and Larceny and The General 20(7); Scance On a Wet Afternoon 27(7).
 Glasgow, Cosmo — I Fidanziati, 7 (6); Fidelio, 18 (1)
 Hull, Criterion — Black Fox & Savage Eye, 28 (6)
 Liverpool, Jacey — Black Fox & Natika, 6 (7)

CLASSIC CINEMAS

Manchester, Cinephone — See local press

Classic, Eaker St. — Paris Blues 6(4); The Long Hot Summer 10(3); Term of Trial 24(3).

Classic, Chelsea — East of Eden 6(4); Giant 10(3); Twelve Angry Men 13(4); The Young Lions 17(3); All Quiet On The Western Front 24(3); Boccaccio '90 24(3); A Woman Like Satan 27(4).

Classic, Croydon — Reach For The Sky and Time To Remember, 6(7); The Fast Lady and High Noon 13(7); Livorce—Italian Style and Through a Glass Darkly 20(7); The Manxurian Candidate and The Humpbacked Horse 27(7).

Classic, Dalston — Phaedra and The Lover's Will; Mob 13(4); There's No Business Like Show Business 17(3); In Love and War and Day of the Badman 27(4).

Classic, Kilburn — Judgement at Nuremberg 13(7); The Fast Lady and High Noon 20(7); Paths of Glory and Tunes of Glory 27(7).

Classic, Notting Hill — The Importance of Being Earnest 6(4); Summery and Smoke 10(3); Two for the Seesaw 13 (4); Splendour in the Grass 17(3); The Loveliest Woman 20(4); Night is My Future 24(3); The Seventh Seal 27(4).

Classic, Praed St. — High Noon and New Faces 6(8); Three Musketeers and Blockheads 13(7); The Devil at 4 O'clock and Battle on the Beach 27(7).

Classic, Stockwell — The Devil at 4 O'clock and Blood of the Warriors 13(4).

Classic, Tooting Bec. — Vera Cruz and Tora Tora! 6(7); Waltz of the Toreadors and Sitting Pretty 13(7).

Vogue, Tooting — Les Cousins and Reach for Glory 6(4); He Who Must Die and Russian Dances 10(3); The Eclipse and Invitation to Monte Carlo 13(4); Le Amiche (The Girl Friends) and The Miller's Wife 17(3); Winter Light and Last Year in Marienbad 20(4); Eve and The Mistress 24(3); La Belle Et La Bete and Innocent Sinners 27(4).

Classic, Waterloo — Magnificent Obsession 13(4); From The Terrace 17(3); The Wind Cannot Read 27(4).
 Hayhouse, Hampstead — Tom Jones 6(7); Long Day's Journey Into Night 13(7); The System and Strat-Jacket 20(7).

Classic, Brixton — St. Lou's Blues and Up The Creek 20(4).

Classic, Chester — The Leather Boys and Mystery Submarine 7(6); From The Terrace and Six-Sided Triangle 13(7); It Happened at the World's Fair and Sworshman of Siena 20(7).
 Classic, Glasgow — Whisky Galore and

On the Double 6(7); The Innocents and Taste of Fear 27(7).

Classic, Manchester — Orchestra Wives and Bell, Book and Candle 6(7); Three Coins in the Fountain and Night Passage 20(7); Two for the Seesaw and European Nights 27(7).

Classic, Portsmouth — Waltz of the Toreadors and The Valiant 13(7); High Noon and Escape From Zahrain 27(7).

Classic, Sheffield — The Millionaire and The Lady Vanishes 6(7).

Classic, Southampton — Sink The Bismarck and The Ladykillers 6(7); Two Women and The Innocents 20(7).

Classic, Swindon — Three Coins in the Fountain and The Yellow Mountain 10(3); Divorce — Italian Style and The Lead y Companions 20(4); Lonely are the Brave and Hercules in the Centre of the Earth 24(3).

(Concluded from page 13.)

BRITAIN AT THE FESTIVALS

with obvious new-wave fluidity and movement about them.

Davis recalls: "I'd been in films for twenty years, operating for ten of them, and then casually, over a pint of beer and a sandwich Tony Richardson threw Edna O'Brien's novel "Girl with Green Eyes" at me and Oscar Lewenstein (the producer said: "If you like it you can direct it." I never expected the break to come so informally or so unheralded."

Like Richardson, from whom, he admits, he has learned a lot, Davis likes to work outside the studios and he has shot "Girl with Green Eyes" in the streets, parks, bars, hotels and houses of Dublin and in the green, mountainous country of County Wicklow.

One of the best things about "Girl with Green Eyes" is its cohesion of style and theme — the story of the immature love of an Irish girl Kate, for an older, married man, a writer. The girl's sensitivity is matched by the quality of the camera and lighting while the reality of the story comes through from the authenticity of the locations and from a particularly fine performance by twenty-year old Lynn Redgrave as Baba, Kate's brash and earthy friend.

Joseph Losey's drama of the First World War, "King and Country" has been invited to the Venice Festival. Desmond Davis' "Girl with Green Eyes" is the official British film at Venice. Clive Donner's "Nothing but the Best" recorded in London and directed by the

the month

CZECH FILMS (from page 18.)

Like Forman, Chytilova is not bound to the script. For her it is a framework — the treatment takes place during the shooting and the final shape appears in the cutting room. She does not insist that the players repeat the actual dialogue but only to speak the approximate sense of it as they themselves understand and feel it.

It is, above all, the gift of selection and editing which gives Chytilova's films their impact, and, of course, the undoubted talents of her cameraman Sofr (for *Ceiling*) and Jan Curik (for *About Something Else*).

Jan Curik is now working on the film, *Everyday Courage* which is the first feature of the documentary director, Evald Schorm.

Photography on Forman's *Petr* was by Jan Nemecek. Jaromil Jires was also concerned to have a first rate photographer for his first feature, *The Cry*. This was Jaroslav Kucera, whose brilliant work in the wide-screen colour film, *That Cat*, did not go unrecognised at Cannes last year.

In *The Cry*, Jires uses a young professional actor and a young laboratory-assistant at the Faculty of Hygiene for his young married couple about to have their first baby. The flash-backs and cutting in *The Cry* are far more involved than the Forman and Chytilova films — it is also far more contrived and perhaps, for that reason, lacks the natural impetus of the other two. Nevertheless, this is a trio of films not far below the great Truffaut, Godard Chabrol trio.

So Near to Heaven is the first feature of Vladimir Brebera. It is the story of waitresses at the Moscow Hotel in Gottwaldow. Here again the camera, directed by Josef Samal, uses an informal technique. The main role is played by a secondary school student and other roles are played by a window-dresser, a hairdresser and a university student.

Another first film was *He Who is Guiltless* (formerly *Vinco*) by the Slovak director, Dinitrij Plichta. Shot mainly in a gipsy village in Slovakia it is the story of Vinco, of gipsy origin, who, jealously kills his young wife when she comes to see him at the barracks where he is on military service. A sensitive film of relationships.



Above: From Vera Chytilova's "About Something Else". The new young Czech film-makers, have much the same basic themes to work on as older directors but there is a freshness in style and approach (assisted largely by brilliant camera work) and the contemporary look of young people, their informal dress and distinctive hairstyles, give the latest Czech films an impact comparable to the early days of the nouvelle vague.

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Below: Michele Mercier as Angelique in the two films now being made of the Anne and Serge Golon period romances.



The film based on Ian Stuart Flack's novel "The High Bright Sun" is now finished. It stars Dirk Bogarde as Major McGuire, Susan Strasberg as Juno and George Chakiris. The novel is a quick moving story of the strong, passionate loyalties that find their way into every Cypriot home and the difficulties the British and UN forces face.

It has just been announced that Jose Ferrer will direct, in Italy, an adaptation of Thomas Mann's "Death in Venice". This story can be had in a Penguin edition and with it are two other short stories, "Tristan" and "Tonio Kroger", the latter having also found its way onto the screen, directed by Rolf Thiele and starring Jean-Claude Brilly and Nadja Tiller.

"Death in Venice" and "Tonio Kroger" do not immediately strike one as film material; they are close, sensitive examinations of the emotional, introvert characters of an elderly writer (Death in Venice) and a young poet (Kroger). Mann's sober, analytical style gives the stories an intellectual quality that may prove difficult to achieve on the screen. As with Bergman's "The Silence", one may well wonder if the directors are not asking more than the cinema can give.

Len Deighton's un-put-downable spy story, "The Ipcress File" is available in Panthers (3/6) and Sidney Furie will direct the screen adaptation at Pinewood this month. Michael Caine stars.

Nicholas Monsarrat's "glamorously outrageous comedy" about a smooth con-man and a casino girl who join a millionaire's cruise in the Mediterranean determined to win all the loot they can, is a Pan book and will be shot as a film next year with Val Guest directing.

We have just unashamedly read close on 1,700 pages of the adventures of Angelique (Four Pan novels). From one purple passage to another, we defy you not to wonder what new way Angelique will be humiliated or seduced next. Michèle Mercier is the lovely star of the French film adaptation.

The Everyman Paperbacks is an attractively designed and printed series which includes Emily Brontë's "Wuthering Heights" (Lindsay Anderson's new film); Conrad's "Lord Jim" (the film is now in the editing stage); Defoe's "Moll Flanders" (Kim Novak will star in the title role).

"The Blood of Others" (Penguin 4s.) is Simone de Beauvoir's most moving novel of a resistance leader waiting throughout an endless night for his wounded lover, Helen, to die. Bitterly disillusioned and assailed by guilt, a growing sense of despair takes hold of him as night becomes morning.

"There Must be a Pony" (Penguin) is another American child novel — this time it is Josh, son of a faded film star whose love affairs and marriages have been notorious.

Ben Nichols seems a likely father-in-law until he succeeds in running his head into a bullet.

A new translation of Chekov stories is available in Penguin (3/6) — title story is "Lady with Lapdog" which you will probably remember as a first rate Soviet film a year or two back.

Catherine Arley's "Woman of Straw"; Emeric Pressburger's "Behold a Pale Horse" (the Zinnemann film is coming soon) and Emlin Williams' "Night Must Fall" are available in Fontana paperbacks.

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